



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie . . . 31 Boul. Haussmann
American Express Co. . . . 11 Rue Scribe
Cercle Militaire 49 Avenue de l'Opera
Crédit Lyonnais 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. 7 Rue Scribe
Chicago Daily News Place de l'Opera
Thomas Cook & Son Place de l'Opera
Students' Hotel 93 Boul. St. Michel
Lucien Lefebvre-Foinet 2 Rue Brea

THE WIDENER REMBRANDTS.

Despite the story cabled from London to last Sunday's World, attributing to Major Frederick Guest, son of Lord Wimborne, a denial of the report that "His father intended to sell to Mr. P. A. B. Widener, of Philadelphia, any of his famous pictures out of Canford Manor," we must affirm our exclusive announcement of October 28 last, that Mr. Widener had purchased some remarkable Rembrandts from the Earl of Wimborne, out of the latter's well known country seat of Canford Manor. We must add that the two Wimborne Rembrandts, "Petrus am Schreibtsch" (St. Peter at the Writing Desk) and a "Portrait of a Man," both described in the *Klassiker der Kunst*, published in Stuttgart in 1906, together with a third and equally important example of the master, "The Circumcision," from the collection of Lord Spencer at Althorp House, and also described in the same work, now hang in Mr. Widener's gallery in his residence at Elkins Park near Philadelphia, and in close proximity to Rembrandt's famous landscape, "The Mill."

We can only believe, either that the London correspondents of the World and Sun misunderstood Major Guest, or some agent of Lord Wimborne, or that someone is quibbling.

We also note that although we first published the story of the acquisition of these great pictures by Mr. Widener on October 28 last, and the N. Y. Herald came along with the story only

on November 19, that when the N. Y. Sun republished the story with credit to us on Sunday last, giving our additional published information of December 9 that the purchase had been made through Sulley & Co. of London and that the sale figure was about a million of dollars for the three pictures, the Herald on Monday morning claimed to have first published the news of the sale.

NEW WESTERN MUSEUMS.

The description published in our last issue of the new Art Museum of Toledo, Ohio, which, through the generosity of Mr. Edward D. Libbey, and the civic spirit of Toledo, is to be opened and dedicated, free of debt, January 17 next, must have been read with gratification by all lovers of and believers in the present and future of American Art.

The opening of this new Museum, a large, architecturally handsome and well arranged and appointed structure, is significant of the development of art interest in the Middle West, and will be a notable event, in fact the art event of the kind of the season. Simultaneously comes the news of the opening to-night of the new Delgado Art Museum in New Orleans, the acceptance of the plans of McKim, Mead & White for the new Art Museum in Minneapolis, which is to cost \$2,000,000, and the opening last night of the new building of the Milwaukee Art Society with a loan exhibition of American and foreign pictures planned for the near future. Surely art interest is growing rapidly in these United States.

A QUEENLY GAINSBOROUGH.

An unusual and important full length portrait by Gainsborough has recently been sold by the Blakeslee Galleries to a prominent collector. The portrait is that of Mrs. Bell, born Anne Conyer, and comes from the collection of Reginald Bell, Esq're, of Thirsk, Yorkshire, a direct descendant of the subject. The picture was shown at the Grafton Gallery in 1885, where it elicited admiring comment, and was No. 200 in the catalogue, mentioned as loaned by Reginald Bell, Esq're. The canvas is also mentioned by Sir Walter Armstrong in his work, "Gainsborough and His Place in English Art," page 192.

Mrs. Bell, who at the time when the picture was painted was a sweet faced, patrician lady of about forty, is depicted seated, gownned in a handsome robe of gray silk, whose folds fall gracefully around her. The face is three-quarter, turned towards the front of the canvas, and has the most refined and sweetest of expressions. Truly a "Grande Dame" was Mrs. Bell—one who must have graced any assemblage, and whose counterfeit presentment, more than a century later, will now grace an American drawing room.

The portrait must have been painted with rare sympathy, for it has dignity that befits its subject. Especially remarkable and skilful is the painting of the silken dress. The color key is low, and the scheme is one of silvery grays. Dignity and refinement are the features of this unusual work, upon whose acquisition the owner should be warmly congratulated.

WINTER ACADEMY DISPLAY.

(Second Notice.)

Resuming the review of the present Winter Academy Display, begun last week, and continuing the tour of the Vanderbilt Gallery, mention should be made—in addition to that already made of other works of especial merit—of Harry Townsend's charming interior with figure "Lynette," J. W. Breyfogle's "Domestician," Leo Mielziner's "Empire Couch," Ernest Lawson's "New Road," that splendid outdoors so absolutely truthful, so crisp and vigorous, already shown at Pittsburgh, but delightful to see again, of F. Ballard Williams' deep hued rich colored "Ravine," Gardner Symons' "Indian Summer," William M. Chase's "Lady in Black," which has his old time strength and technique, Bruce Crane's "Melting Snow," Ralph Clarkson's sympathetic portrait of Lorado Taft, Arthur Parton's fine landscape "Nightfall," Charles Rosen's "Gray Quarry," Kenneth Frazier's "Peach and Orange," Colin Campbell Cooper's "Portrait of Mr. Fredericks," Douglas Volk's "Little Mildred," Paul Dougherty's stirring and truthful "Freshening Gale," Gifford Beal's amusing and truthful depiction of an old time village scene, "When the Circus Starts," and Francis Jones' good genre, "The Letter."

The Centre Gallery.

The clou of the Centre Gallery this year is George Bellows' strong simple "Girl on Couch," absolutely natural and easy in pose, admirably drawn and delightful in its color scheme of cool greens and grays. What if it recalls Manet? It is a virile sincere work, and puts the painter well in the first rank of American figure men. Contrasted in method and color, but almost as strong in its way, is W. von Glehn's "Portrait of Miss Lamont," a three-quarter length seated presentment of the daughter of the late member of Cleveland's Cabinet. The color expression and brushwork in this canvas are all noteworthy.

There is a typically decorative figure composition by Henry O. Walker, "The Strayed Reveller," but the artist is, it would seem, losing his accustomed delicacy and limpidity of color. There is a good landscape by Hobart Nichols, a curious but attractive landscape with figures, by William Glackens, "Girls Bathing," somewhat crude in color, but full of life and movement, a large and strong landscape by Robert Nisbet, with fine sweep of air and sky, a large decorative panel by Kenyon Cox, "A Vision of Moonrise," with two stiff figures, and hard in color; a delicious little interior by John Ward Dunsmore, "The Music Room," Joseph Boston's "Twilight—Adirondacks" and a fine view of the "Brooklyn Bridge at Sunset," by Jonas Lie, already shown at the Folsom Galleries.

The large, truthful sunlit "Snowclad Fields in Morning Light," by Gardner Symons, has already been seen and noticed at Pittsburgh. (Too many pictures this year have been shown at public exhibitions elsewhere before.)

From Henry R. Poore comes the original of one of the illustrations to his recent article in Scribner's on "Hunting in America," well composed and colored; from W. L. Lathrop, a tender "Twilight," from William M. Howe, a good Dutch landscape, and from Edward Dufner his large, full length "Portrait of Miss R.," shown at Philadelphia last winter.

Carlton T. Chapman's fine "Pacific Coast," one of the best works from his brush in many a day; Ernest Peixotto's "Landing Place—Varenna," W. J. Whittemore's "Eleanor," F. K. M. Rehn's "Sail to Seaward," a captivating marine; F. A. Bridgman's taint echo of

past performances before his hand lost its cunning, "Breakfast in the Harem—Cairo," Charles Schreyvogel's stirring "Going into Action," Cullen Yates' large fine "Delaware Valley from Shawnee," full of air and with superb distance effect, and George H. Bogert's gray toned feeling, "Frost and Sunshine," all stand out, and with their mention this hasty review must conclude for this week.

The pictures in the South Gallery and Academy Room and the sculptures must be left until another week for notice.

James B. Townsend.

DR. BODE TALKS AGAIN.

A special cable from Berlin to the New York Times contains an interview with Dr. Bode which is, in substance, a repetition of his talk published by the *American Art News* in its issue of Nov. 25.

The following new points in the Times cable, however, are interesting: "American connoisseurs employ sound business methods in making their purchases. They deal only with the highest class firms, and many of them, like Mr. Morgan, insist on withholding payment for six months or a year in order that sufficient time may elapse to establish the value of their purchases beyond any question of doubt."

"American collections are not wholly devoid of inferior old masters and forgeries, but they are no worse off in this respect than the collections in Europe. The rate at which America is acquiring fine old masters is astounding. When I visited the Chicago World's Fair there were, perhaps, twenty-five Rembrandts in the United States."

"Your collections are not only rich in canvases, but in rare Gobelins, Italian and Spanish majolica and enamels, Chinese and Persian rugs, ivories, porcelains, mediaeval paintings, Egyptian and Greek antiquities, sculpture, magnificent specimens of crystal and gold work—everything, in short, which makes for completeness and good taste."

"American money, of course, is chiefly responsible for advancing the cost of old masters and other art treasures to their present fabulous figures. We are compelled to pay from ten to twenty times as much for Rembrandts, Frans Halses, and Van Dycks nowadays as twenty years ago."

"I regret to confess that I see no hope of improvement in this direction. You have money, you have ambition, you have good taste, and you will continue to drain old Europe in an increasing degree of its long-cherished gems."

"When I consider that Mr. J. Pierpont Morgan alone, with his annual expenditure of, roundly, \$3,000,000 on art, commands a budget just thirty times that at the disposition of the Berlin Royal Museum, I realize the hopelessness of competing against such odds."

"I saw quite enough this time to explode the myth cherished so commonly in Europe that Americans are actuated by sheer snobbery in seeking to possess themselves of old masters. In isolated cases, perhaps, snobbery has played a part; but to-day, almost universally, it is high-minded ideals and intelligent and keen enthusiasm for pure art which actuate your great collectors. Europe may well envy such a spirit."

"America's greatest art requirement at present," concluded Dr. Bode, "is the education of experts of its own, who will, when competent, become the directors of the public museums. This supply at present is still drawn largely from Europe."

OBITUARY.

Alphonse Legros.

Alphonse Legros, painter, sculptor and etcher, died in London, Dec. 8. He was born at Dijon, France, in 1837, but went to London and became a British subject. Among his well known paintings are the "Stoning of St. Peter," which won the gold medal at the Paris Salon in 1867, and the "Amende Honorable," which received a medal the following year.

Tony Robert-Fleury.

Tony Robert-Fleury died in Paris Dec. 8. He was born at Viroflay in 1837, and became president of the As-

(Continued on page 5.)